

# American Art News

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**SPECIAL ANNOUNCEMENT.**  
With this issue, No. 37, completing Volume XIII., and which takes the place of the number which should have appeared May 22 last, but which was omitted, owing to the early closing of the art season—the AMERICAN ART NEWS begins again the publication of its weekly season numbers.

**THE BLAKESLEE ACCOUNTING.**  
The recently published statement made by his executors, Mrs. Clara Blakeslee and the Columbia Trust Co., that the late Theron J. Blakeslee left a net estate of some \$125,000, was a great surprise to the art trade and collectors, as it had been thought that, with claims against the estate, said to amount to some \$600,000, there would not remain after the settlement and the probable proceeds from the coming auction of the remainder of the stock of pictures, more than 40 cents on the dollar for the creditors, and this with the payment to the widow of some 40% of what could be obtained from the sale of the entire stock, to which the creditors generously agreed.

It is stated in the accounting that the proceeds—presumably the gross proceeds of the sale of the best portion of the stock of pictures last spring were \$259,202, and that the remainder of the stock, to be sold this coming season, is appraised at \$38,078. The administrators credit themselves with expenditures of \$88,400 and charge themselves with a balance of \$383,187, which includes the appraised value of the pictures still unsold. The claims against the estate, not yet paid, it is stated, are \$253,210, or some \$346,710 less than had been thought. All claims have been allowed, except one of Eugene Fischhof of Paris, of some \$1,413.

Mrs. Blakeslee has asked the Surrogate to reduce her bond of \$1,000,000.

## YOUNG ARCHITECTS PRIZES.

B. Hoyt of New York won the first prize of \$200 in the Friends of Young Artists' competition at Mrs. H. P. Whitney's studio, 8 West 8 St., for the best design submitted for a private mausoleum, the decision of the Committee of Awards, Lloyd Warren, Chairman, being announced Sept. 22. The prize was offered by Commodore J. Stuart Blackton.

The second prize of \$150 offered by the society, went to John F. Haberson of Philadelphia, and the third, of \$100, offered by J. Sanford Saltus, was awarded F. L. Finlayson of New York.

Mrs. Whitney's ten prizes of \$25 each were won by M. C. Bebee, New York; George P. Butler, Jr., New York; Joseph E. Cook, Philadelphia; R. H. Douglas, Pittsburgh; F. X. Kealy, Philadelphia; Julian Boone Fleming, Philadelphia; Edward J. Law, Philadelphia; Duncan McLachlan, New York; G. H. Nicholas, Albany; A. Steinke, New York. The exhibition has aroused much interest.

## FOR BENEFIT PARIS ARTISTS.

On the Rochambeau, which is due shortly from Bordeaux, is Harry B. Lachman, an American painter, and Salon exhibitor for several years, who comes as director of the Appui aux Artistes, a Paris organization, largely supported by Americans, which has taken care of painters, sculptors, musicians and models of the Latin quarter and Montmartre, since the war began. The artists, disliking the idea of charity when they are able to work, have made a number of Christmas toys, dolls and all sorts of novelties. These Mr. Lachman is to offer for sale in a travelling exhibition through the country. He will be assisted by Malvina Hoffman, the sculptor.

## SAYS THEY SOLD HER COPIES.

Mrs. Helen W. Scott, of Chicago, has sued Charles A. Weitemeyer and Clara A. Mittelstaedt, of the same city, for \$10,000, alleging that they "deceived and defrauded" her, by selling her for \$3,075 a number of pictures supposed to be by well-known artists, that she found to be copies. Mrs. Scott says other people, some very wealthy, were similarly deceived but would not join in the prosecution fearing publicity and ridicule.

**SARTORIO, PAINTER AND PRISONER.**  
Signor Sartorio, the Italian painter, who had been serving as a cavalry scout was recently wounded and captured by the Austrians, while trying to get his horse out of a quagmire.

## FRENCH ARTISTS KILLED IN WAR.

The "Journal des Arts" publishes the following list of French artists who have been killed in the war:

Abonnell (M.), André (Et.), Appéceix (A.), Ardin (E.), Ardisson (P.), Astruc (L.), Aubert (P.), Aussemard (G.), Ausseur (P.).

Balmay (H.), Béchu (R.), Béuchon (R.), Bernard (A.), Berthon (M.), Bettenfeld (R.), Bevery (H.), Blavette (J.), Bloch (R.), Boinvilliers (J.), Bon (Marcel), Bouffanais, Bouisset (P.), Brandon (M.), Brateau (J.), Bringuer (L.), Bugeat (R.), Bunel (Ch.).

Cadot (L.), Camuzat (M.), Canioni (G.), Caroly (H.), Cartier-Bresson (L.), Chacot (P.), Champcommunal, Chapelie (P.), Charois (K.), Chéreau (P.), Clastres (R.), Coutouly (P. de), Couturaud (F.), Crenier (C.), Cureau (J.), Cuvilliers (R.).

Daniel (R.), Dancers (A.), Dauguet (L.), Defrasse (J.), Delaunay (P.), Delbreil (G.), Delouis (A.), Demouchy (G.), Deslandes (E.), Doucet (H.), Doumic (Max), Dreschler (G.), Drapsy (L.), Duchamp (H.).

Echivard (M.), Egarteler (F.), Extrayat (Et.), Eysserat (R.), Féret (A.), Fièvre (M.), Filley (G.), Flohot (A.), Fournier (M.), François (J.-L.), Fravalio (H.).

Galimand (G.), Gass (G.), Gaudron (J.), Gautheron (G.), Georget (H.), Glaise (R.), Good (Ch.), Gourdaud (P.), Grandjean (A.), Grégoire (Hilaire), Grégoire (Roger), Grippierie (G.), Guiet (J.), Guillaumet (P.), Guillemain (F.), Guillemin (P.), Guilmont

Hallé (N.), Hamon (R.), Heneus (Ed.), Heyman (Ch.), Hillemacher (J.), Hirsch de Bouhlier (J.), Hourlier (E.), Hubaine (L.), Jacqueau (A.), Jallifier (J.), Jeannie (G.), Joffroy (E.).

Lacarin (B.), La Bouglise (R. de), Lebussière (A.), Lagoutte (G.), Legembre (A.), Le Goff (P.), Lelièvre (L.), Lemoine (M.), Lenoir (Aug.), Nenormand (P.), Lorieux (J.).



THE STRUGGLE FOR LIFE

Christian Krogh

In Annex to Art Building Pan-Pacific Exposition

## FINE TEXTILE DISPLAY.

An exhibition of rare old Textiles, of a novel nature, has been organized by Dr. Meyer-Reischthal, an "expert" on old and modern weaves and Persian miniatures in conjunction with the holding of the first National Silk Congress at Paterson, N. J., in the City Hall of which city the display will open Oct. 12, to remain until Oct. 31. The Paterson Chamber of Commerce and the Association of Silk Manufacturers are sponsors for the exhibition.

Dr. Rieftthal has been able to secure loans of Coptic, Mediaeval and XVIII century weaves from the Metropolitan Museum and other important loans from the Boston and other American Museums. There will be an especially compiled and illustrated Catalog or Album of the exhibition, similar in plan to the one published on the Persian Miniature exhibition in Paris a few years ago.

Dr. Meyer Reischthal was in charge of the well-remembered exhibition of Mohammedan art at Munich some years ago.

## FIND FRA ANGELICO'S BODY.

It was reported from Rome on Aug. 17, that the body of Fra Angelico, who died in 1455, had, it was believed, been found in the Church of Santa Maria at Florence.

## MUSEUM CABINET CRISIS.

There is a crisis in the affairs of the Hackley Museum of Muskegon, Michigan. This has arisen over the general policy to be pursued in the purchase of art works for the Museum's permanent collections, while the good taste and judgment of Mr. Raymond Wyer, the Museum's Director, who has thus far had charge of the purchases for the Museum is questioned by some of the Trustees.

By a bequest of the late Mr. Hackley, founder of the Museum, the institution was left a fund of \$150,000 to be expended in the purchase of pictures of the best quality. Two members of the Board of Trustees, who have taken especial interest in the institution, and who have qualified themselves by study and travel, and especially by study of other American Museums, have supported Mr. Wyer's policy and approved of his purchases, and have acted in accordance with their idea of Mr. Hackley's wishes—namely, that the Museum should compare favorably with similar ones in other American cities. Quite recently it appears that a number of new Trustees have been elected who seem to have a different idea of the Museum and its needs. Among these, one chosen as President is quoted in a local journal as saying "he does not take any stock in art," while another, a Mr. Moon, is also quoted in a local journal as follows:

"We are in danger of getting only one kind or phase of art in accepting the ideas of but one man. Director Wyer has so far selected all of the paintings in our gallery and to allow him to select all of the rest would be folly. Not that I doubt Mr. Wyer's judgment, but that I fear the natural tendency of man to run to one kind of art. Mr. Wyer is naturally inclined to one certain kind of work. He undoubtedly has in his mind his conception of art and that is not the conception of all other men. Naturally he favors work along a certain line. It would be a mistake for us to get all one kind of paintings and then find ourselves with no more money left to buy another kind."

"This suggestion of Mr. Moon's" says Mr. Downes in the Boston Transcript, "that the choice of pictures might be one-sided, is rather absurd when Mr. Wyer's record and opinions on that subject are considered. A glance at the catalog of the Hackley Gallery permanent collection of pictures shows that it comprises thirty-two American works, one Flemish, six Dutch, eleven British, five French, one Spanish—making a total of fifty-six oil paintings, among which we note examples of Goya, Cornelis Huysmans, Richard Wilson, John Constable, Sir William Beechey, Thomas Gainsborough, J. B. C. Corot, N. Diaz, Josef Israels, Wilem Maris, J. H. Weissenbruch, Theodore de Bock, George Inness, Alexander Wyant, James McN. Whistler, Walter Shirlaw, Ralph A. Blakelock, George H. Boughton, F. S. Church, Charles H. Davis, Paul Dougherty, C. W. Hawthorne, William Keith, Willard L. Metcalf, Henry O. Tanner, Dwight W. Tryon, F. Ballard Williams, Douglas Volk, W. L. Lathrop, and many others—a list which does not betray any want of catholicity of taste, in fact, a list which is somewhat remarkable for a gallery in a town of Muskegon's size, and a young gallery at that. We fear that Mr. Wyer is another example of the old saw that a prophet is not without honor save in his own country."

Mr. Wyer has many testimonials from the leading collectors of the country, and notably a most graceful endorsement from the late Sir William Van Horne.

Mr. Moon and his fellow Trustees have succeeded in holding up the \$50,000 remaining of Mr. Hackley's bequest for the purchase of pictures, and suggest spending only the interest on the money. This is opposed to Mr. Wyer's belief that the remaining funds should be expended on making the collections complete at such a favorable time as the present, and that on Mr. Moon's argument the collections of the Louvre, Metropolitan and Boston Museums would be equally worthless. It is said in Muskegon that the new Trustees have never taken any interest in the Museum, and that the President has never been inside the building and declines to visit it. It is also said that the two progressive Trustees, who have supported Mr. Wyer, have resigned from the Board.

## RALSTON BUYS PICTURES.

A special cable despatch to "The Sun" from London, says "The heavy taxation budget is causing many old English families to part with masterpieces of art which have long been heirlooms.

Mr. Louis Ralston, the New York art dealer, has been in England taking advantage of the circumstance which has forced many rare paintings on the market, and will sail for America September 29 with such valuable masterpieces as Lawrence's portrait of Lady Mulgrave from the collection of Sir William Ross, Romney's portrait of Mrs. Meyrick, Hoppner's portrait of Mrs. Fuller and Raeburn's portrait of Lady Pitt-Rousseau.

"Mr. Ralston says that the demand for the work of master painters is as great as ever in America and that in his belief the operation of the new budget will make possible the purchase of many rare paintings which hitherto have been held from the market.

## PUBLIC TO CHOOSE WINNER.

At the Fall exhibition of the Associated Artists of Pittsburgh at the Carnegie Institute, a new feature will be public voting for the Mrs. Richard A. Rowland prize of \$200 for the best picture. The opening will be on Oct. 23, and the display will last to Nov. 22, but the votes of the visitors will be only counted up to Sunday, Nov. 14, inclusive.

M. Dalimier, the under secretary for Fine Arts is to have prepared for the archives, a book of gold, of the artists fallen.

## RADICAL ART AT EXPOSITION.

San Francisco, Sept. 27, 1915.  
So large in number were the pictures, statuary, prints and other objects collected by the Fine Arts Department of the Panama-Pacific Exposition, that the huge palace erected to house them proved inadequate, and another building was made necessary, and this annex is now open. Its dominant character is the display of works exemplifying the most radical and revolutionary specimens of the ultra-modern art currents of Europe, which gives special interest to the annex, and makes it one of the most hotly discussed and closely studied parts of the entire art exhibition.

The annex contains the official Norwegian exhibit, and also most of the works belonging to the International section, namely the Hungarian, Austrian, English, Finnish and Spanish works, together with the Italian "Futurists," a collection of paintings by Albert Besnard, director of the French school at Rome, a collection of etchings by Frank Brangwyn, and a number of other important features.

Additional interest is given to the exhibitions in the new building, a two-storied structure, immediately west of the Palace of Fine Arts, facing its main entrance, by the circumstance that practically all were gathered in Europe after the outbreak of war by a special commissioner, J. Nilsen Laurvik, who is Norwegian by birth. Mr. Laurvik was first sent to Norway to secure that country's official participation, and while the war broke out, and for a time it seemed that all his work would be in vain. Finally, however, these difficulties were overcome, and a representative collection of Norway's decidedly interesting art was assembled. Completing his mission in Norway, Mr. Laurvik then made a trip to Austria and Hungary and Germany, where he learned that the artists were eager to be represented, although they had not secured governmental aid.

Returning here last October, Mr. Laurvik reported that if a special effort should be put forth, exhibits might be obtained in Hungary, Austria and Germany, and within four weeks, he went to Genoa. In Italy, he secured a number of notable exhibits, among them the Indian paintings of Albert Besnard, and a collection of sculptures by Lerche, a Norwegian who resides in Rome, from the international exhibit works at Venice, he secured fifty oils by Axel Gallen-Kallela, the Finnish artist, unknown until now in America, a number of valuable Norwegian and Hungarian works, and a group of "Futurist" paintings, the work of the original Simon-pure brand of "Futurist" artists who have Martinetti, the journalist and poet, as leader, and who hitherto had refused to exhibit in America.

From Italy, Mr. Laurvik went to Austria and Hungary, where he finally succeeded and the Jason was loaded at Genoa with pictures and statues, and brought its precious freight safely to San Francisco.

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## Annex and Its Contents.

The first floor of the annex contains fifteen galleries, in which are shown the oils of the Hungarian, Spanish, English and Austrian sections, the Norwegian prints and the large collection of etchings by Frank Brangwyn. There are also several important Austrian pictures, among them portraits of Popes Benedict XV, and Pius X, by Horatio Gaither, and paintings by John Quincy Adams, a lineal descendant of the famous American statesman of the same name, and a naturalized Austrian subject.

The Hungarian exhibit is one of the most complete of any of the nations, embracing an adequate retrospective section, as well as a thoroughly representative number of contemporary works, and almost more than any other of the sections included in the International group. On entering the first room to one's left, one finds oneself in the midst of the work of fifty years ago. Munkacay is represented, to stand for the highest level attained by academical Hungarian art, which derived its technical mastery from the old masters, through Munich and Paris, and which before it reached its apogee, imbibed the lessons of impressionism taught by France. The scope and achievement of this, and main body of Hungarian art, are spread before the student in two other rooms, while the growth and development of the newer types of painting are fully displayed in three adjoining rooms. There are also paintings by Lajos Bruck, both figure and genre, landscapes by Peal, and works by Lotz and Szinyei-Merse. The prominent names of the contemporary artists are those of Ripple-Ronal, whose art is strongly decorative and Csok, Vaszary Ferenczy, Kernstock and Bereny.

## The Norwegian Section.

Even more radical, in some respects, and nothing short of revolutionary in tendency, is the very virile and interesting Norwegian section, in which the big name, so far as modernity is concerned, is that of Edward Munch, who while well represented by a number of paintings, is given a room in which to show his marvelously diversified lithographs. Among these latter are several that have been placed by some critics above all other prints or drawings shown in the entire Exposition, for their originality and their dramatic, at times tragic, force.

Another revolutionary force is that of Hendrik Lund, and whose portraits, figure paintings and landscapes are among the most virile productions of latter-day Norwegian art. Others of the group of artistic rebels are Kavli, Per Debritz, Edvard Diriks, Thorolf Holmboe, and the characteristically Norwegian Harold Schulberg. One of the latter's paintings, a mountain of ice seen by the light of a midsummer moon, one of the most beautiful paintings of the Exposition.

The Norwegian section is almost entirely devoted to these new and disturbing forces, though men like Christian Krogh, known in a more academical light, are also represented; yet even Krogh has assumed the more modern style.

## Some Spanish Paintings.

Spain has sent a large number of paintings by many of her foremost men, the chief, Eliseo Meiffren, who won a Medal of Honor for a large and powerful seascape, one of several characteristic works. Gonzalo Bilbao, who won a gold medal, is represented by a large group of interesting pictures, one, entitled "Dance of Suises in the Cathedral of Seville," quite a puzzle because of its singular subject matter, a number of boys dressed in costumes of the ancient time, dancing a minuet before the high altar of the cathedral, ablaze with candle-light and richly adorned with flowers, while ecclesiastics kneel in a semi-circle. Few visitors seem to know that the dance of the altar boys, of "Suises" as they are called, in Seville Cathedral, is one of the noted features of the religious ceremonies of that city.

Brilliant and realistic in the main are these pictures from Spain, where painting has always been primarily objective and strong in manner.

## The Italian "Futurists."

The large gallery on the second floor, devoted to the Italian "Futurists" is thronged all day long. The artists—if artists they are to be called—who are represented in the weird collection, are the originators of this school of painting and sculpture and comprise many names famous in the annals of "Futurism." Whether they will remain famous, only the future which they are endeavoring to anticipate, can tell! They are Bella, Boccioni, Carrà, Russola and Severini, and titles such as these are given to their works: "Dynamic Decomposition of a Motor in Rapid Movement," "Dynamism of Plasticity," "Noise: Speed," "Plastic Transcendencies," "Woman"; House, Bottle, as a Spherical Expansion in Space," "Light: Speed; Noise; in Simultaneous Interpenetration," "Architectural Construction of a Woman on the Beach," etc. Severini's "Dynamic Decomposition of the Por-

trait of the Poet Marinetti" is a good example of "Futurism" and has attracted great attention, and if Martinetti consents to permit Mr. Severini to retain his place among the happy band of his followers after this, the fact will certainly attest his sincerity. Out of a whirling medley of forms and colors, that look like the edges of cups and saucers, mixed with bananas, the right eye of Signor Martinetti glares weirdly, while just below is one corner of his mouth surrounded by one-half of a moustache, represented by a tuft of real hair, glued to the canvas, the other half, also of real hair, being stuck on six inches away, close to a patch of printed paper torn from one of Martinetti's newspaper proclamations on "Futurism." But there is nothing save the eye and the tufts of hair even remotely resembling humanity.

"Futurism," as exemplified by these works, and so far as it can be judged seriously by those outside of the magic circle of its comprehension, appears to be an attempt to tear plastic art loose from all known forms of preoccupation, whether with technic or subject matter. The effects produced on a "Futurist" by a rushing motor car are translated by him into terms of color and form.

"Crazy!" cry most observers. "No!" say others. "It is a serious experiment, an attempt to make a new form of art!" At any rate, it is a sensation, and the comments of the visitors would make the fortune of Irwin Cobb.

## Gallen-Kallela, Finnish Master.

The large gallery near the "Futurist" room contains the work of Axel Gallen-Kallela, who won a Medal of Honor, a Finn who exhibits more than fifty oils, covering a period from the early eighties till the present, and which illustrate the growth and development of a great artist. No other room offers a better opportunity to confound those critics of modern modes of painting who say that this or that man paints in the broad, simple style of so much contemporary work simply because he cannot paint in the careful, detailed style of the past. For Gallen-Kallela proves the contrary. His early work—some of it extremely fine and interesting—is in the height of the detailed style of painting. Meissonier himself might have signed some of these canvases. But on the other wall, are his canvases of today—big, swift, simple and powerfully impressionistic. Kallela, however, is interesting for other than technical reasons; he is a man of imagination, full of creative ideas, with thought and soul apparent in his work as well as mere technical ability.

## Some English Works.

The more conventional work of the English artists presents a refreshing contrast to the dominant tone of most of the galleries, refreshing simply because of its difference, not necessarily because it is any finer or better, and the big gallery of etchings by the master Frank Brangwyn, and the many interesting statues and prints and tapestries combine to complete the exceptionally strong interest of the annex to the Fine Arts Palace.

Michael Williams.

## CINCINNATI.

The Annual Exhibition of American Art, one of the most representative ever held at the Museum, closed September 25.

An innovation at various State Fairs, notably those at Columbus, O., and Louisville, Ky., are exhibitions of paintings in well arranged and specially adapted galleries. These will do much to stimulate an art interest, since there are prizes offered.

Most of the staff of the Academy, including Messrs. Duveneck, Hopkins & Wessels, have returned from their Summer outings with much material and sketches for their Winter's work.

Mr. Hopkins, whose work is perhaps the least known on this side owing to his long residence in Paris, shows a large number of interesting studies from Stearns, Ky., and his work is a revelation as to the possibilities of getting good models and highly artistic effects in so remote a place as the Kentucky mountains. Belonging to that group of Paris-American painters, of which Miller and Frieske are the best known, and who are influenced by both Zuloaga and Caro-Delvalle, Hopkins has already been in receipt of honors in Paris and Germany.

Jacob Kunz is visiting friends near his Alma Mater before proceeding to Chattanooga, where he will continue his outdoor sketching and return to his studio here in December.

There will soon be an auction here of a large collection of modern art works, principally paintings of high quality, the property of Mr. Simon Hubig, who has been a generous supporter of art and has contributed a number of fine works to the Museum, among them a superb landscape by Meakin.

G. Frank Muller.

## CLEVELAND.

The long unused process of tempera painting is being used for the first time in the decorating of the beautiful new church of St. Agnes by Trygve Hammer, Norwegian painter, who has taken a studio at the Hatch Art galleries.

W. D. Pollock, N. Y. sculptor, and Mrs. Pollock, were at the Gage gallery last week en route from California. Several of Mr. Pollock's beautiful little bronze statuettes are on exhibition at this gallery.

The School of Art opened September 22 with a large enrollment. The new department of dress design under Miss Anna Cobb promises to be one of the important features of the year's work.

The approach to the New Museum is receiving much attention. The sunken garden is being put in and trees have been planted on the front terrace.

Hermann N. Matzen has just returned from Boston, where he superintended the placing of his bas relief portrait of the late A. F. Holden as a memorial in the School of Mines at Harvard.

Mrs. Luella Varney Serrao, who has been spending three months in Texas, is again at her old home studio, 2289 E. 100th St. While in Fort Worth she modeled a group of the three children of Mrs. Lloyd McKee.

Miss Brenda Franklyn, miniaturist, will return from Lake Geneva, Wis., about Nov. 1. Later she expects to go to California for the winter.

Hugh Huntington Howard has been painting in the vicinity of Fullerton, O., this summer, and will remain for some autumn sketching.

Ora Coltman spent August in Hudson, O., where the ancient elms and other New England aspects of the pretty village furnished material for landscape work.

Miss May Ames has been painting on the lake shore at Marblehead, and teaching a summer class in Mentor, O.

Miss Delia Pollock, who spent the summer at her home in Wickliffe, O., has gone back to her N. Y. studio.

Charles Shackleton spent the summer at Silvermine, Ct., recently exhibiting with other members of the art colony there.

Henry G. Keller has returned from an extended trip through the west, having visited the Pan-Pacific Exposition and made a number of studies of the desert.

Jessie C. Glasier.

## WASHINGTON (CONN.).

The exhibition of works of artists, held here from August 27 to September 3, included pictures by Herbert W. Faulkner, Louis B. Faulkner, Amelia B. Colby, Anne Merriman Peck, J. F. Folinsbee, Lucy G. Hagen, Elizabeth A. Kempton, H. S. Mowbray, William Simmons, Maria J. Streat and Walter Russell, a wood carving by Gene Ramsell, and architectural designs by R. B. Barnes and E. K. Rossiter, and book plates and Christmas card designs.

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By LOUIS R. METCALFE

EUGÈNE ISABEY

By FRANK WEITZENKAMPF

DANTE GABRIEL ROSSETTI:

ILLUSTRATOR

By ELISABETH LUTHER CARY

GERMAN WOODCUTS

OF THE FIFTEENTH CENTURY

By EMIL H. RICHTER

THE PRINT-COLLECTOR'S QUARTERLY is published in February, April, October and December of each year. It measures 7 x 4 1/2 inches, contains about 100 pages of text and 40 illustrations, and is bound in grey paper covers. It is the only periodical in English, in Europe or America devoted exclusively to etchings, engravings, and drawings.

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## LONDON LETTER.

From more than one source, I learn that the Autumn season is opening with an anticipation of quiet, steady business, the experience of the first half of the year having shown, that although the days of sensational deals in the art world are for the present out of the question, there are still plenty of minor transactions still taking place up to the figure of £100, so that if no fortunes are to be amassed just now, there is yet quite enough doing to tide dealers comfortably over bad times. In those cases in which a dealer is unable to postpone the sale of some art work of undoubted merit, until prices once more shall have risen to normal, he is usually able to find some comfrère in the "trade," who is willing to acquire the treasure at a small advance on the purchase price, so that the public seldom, if ever, reaps the advantage of his financial embarrassments. As regards the picture trade, those who make a speciality of discovering new men and speculate, as it were, in unacknowledged genius, are in the worst position, for while those who have confined themselves to the work of artists "with a name" need have little apprehension with regard to their capital, it is by no means so easy to realize on expenditures made in connection with less well known painters. When, considering the outlook as a whole, it must of course be remembered, that, although, on the one hand, a number of connoisseurs and collectors have been hard hit by the war, and have, in consequence, been obliged to retrench considerably in their art purchases, there has on the other hand arisen a new set of buyers, who, having increased their incomes through various departments of war work, are beginning to develop interest in various artistic directions hitherto unknown to them. Indeed one may certainly predict that the war will, in the long run, have the effect of greatly extending the clientèle of the dealers.

The Serbian Government has shown its appreciation of English interest in the work of the sculptor, Ivan Mestrovic, in a practical form, by presenting to the Victoria and Albert Museum a magnificent marble torso, one of the finest pieces in last Summer's exhibition. No doubt at any other time England would have purchased some specimen of Mestrovic's art, for art lovers here begin to be alive to the futility of waiting to acquire works for the nation until the artist has already been acclaimed in every other capital. It is to be hoped that before long England will be enabled to add other sculpture by Mestrovic to that so generously bestowed.

This week will see the dispersal by Messrs. Nicholas of Lord Cowley's furniture and tapestries at Draycot House. A very special interest attaches to a pair of andirons of bronze and encrusted enamel which were made for James I for the palace of Nonsuch. They were presented by Charles II to Lord Mornington and subsequently descended to the Cowley family. An almost identical pair is in the South Kensington Museum and both are splendid examples of Stuart ironwork.

Even municipalities occasionally effect a bargain in art purchases and such was certainly the case this month when the Liverpool City Council bought for £25 the "Auto-da-Fe," of W. Shakespeare Burton, which was priced at £500 when exhibited at the Walker Art Gallery at the beginning of the century. There are some pictures which seem suitable only for great public galleries, and it is probably this fact which may be responsible for the want of competition among buyers and consequent drop in price.

The wisdom of calling in a professional valuer, before arranging for a sale of antiques, was amply established the other day when a Scotch landowner, having secured the services of an "expert," was astonished to find that he valued above all the rest of his possessions a certain silver maser bowl of old, but otherwise not particularly striking appearance, the value of which was afterwards found to be £10,000. It seems only equitable that in cases in which the valuer has been the means of bringing to light quite unsuspected worth, some remuneration other than the mere professional fee, should be his portion. Up to the present he has depended more or less on the generosity of the fortunate owner, a quite unknown and fluctuating quantity. In connection with this subject, it may be remarked that owners of antiques may do a good deal to acquaint themselves with the approximate value of their treasures by familiarizing themselves with reliable literature dealing with the matter. Mr. Herbert Cescinsky's "English Furniture of the 18th Century," for instance, is a book which should find a place on the shelves of all who are interested in old furniture, for it deals in the most exhaustive manner, not only with styles and craftsmen, but with prices as well.

L. G.-S.

## MEDALLIC ART.

An artistic production is the new medal awarded to the Merion Cricket Club by the National Archery Association, the work of Cyrus E. Dallin, a sculptor who has already made a great success of his Indian subjects and includes in its design a beautifully modelled figure of a young warrior in the art of discharging an arrow. The medal is seventy millimeters in diameter.

The Washington Society of Artists have prepared a new Award Medal by U. S. Dunbar. It includes two figures in the decoration of the obverse, one, a male, typifying Sculpture, the other, a female, suggestive of the pictorial art, both rather commonplace in conception and weak in modeling. In the background appears the winged victory of Samothrace. The size is forty-five millimeters in diameter.

The Chicago Society of Artists has also appeared with a new award medal by Julia Bracken Wendt, which is perhaps superior to last mentioned work. Upon the obverse is represented a winged female figure, showing a very fair degree of artistic knowledge of relief modeling. Size, sixty-four millimeters in diameter. In contrast with these works one turns to a capably modeled head of Comm. John Barry, the first U. S. Naval Commander appearing on a new medal just issued and modeled by J. Beach. Size, sixty-five millimeters.

Eugene Castello.

## ITALIAN LETTER.

Rome, Sept. 20, 1915.

The war has not only deprived Italy of her thousands of visitors, and transformed into military hospitals the hotels on the Grand Canal of Venice, the largest palaces of Florence and Rome, the villas in Liguria and on the lakes, but it has overturned her entire artistic life, dispersed the artists, foreign and Italian, closed many galleries, removed works of art, postponed exhibitions.

What will be, we ask ourselves with trepidation, the fate of art in relation to the war? Will this conflict be the inspiration of better works, or, on the contrary, will it signal a long period of decadence? Certain it is, that Art also will wear her mourning, not alone for the innumerable works destroyed or ruined, but for the artists fallen on the battlefields, and of this mourning Italy will have her portion.

Italy may say that she has already built the "monument to her war," the monument that signaled the culmination of her destiny and before which, as at an altar, the whole nation knelt, profoundly stirred, to rise again, resolved upon this terrible struggle.

The monument, inaugurated May 5, 1915, on the Rock of Quarto near Genoa, to commemorate the perilous and today legendary expedition of Garibaldi, who, starting from this place with a thousand comrades, conquered Sicily and half the peninsula for

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give to the casting of life size, colossal, and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

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of muscles and robustness of shoulders; while the other figures are not those of heroes consecrated to the patriotic virtues, but have the appearance more of spirits in torment, and agitated, as one might imagine from a canto of Dante.

To justify this naked Garibaldi, Italian criticism has recalled the Napoleon of Canova, the Victor Hugo of Rodin, and even Greek art. Perhaps artistic truth has been veiled, somewhat, by patriotic ideality, the fervor of war and the too-stirring hymns of Gabriele D'Annunzio.

One can more easily agree with those who affirm this work to be "the ardent innovation of a precursor that detaches himself from sculptural tradition to embrace a futurism, sane and illuminated," so that, if futurism remains to signify things of the future, it is not for us, who belong to the present, to judge.

In the future how many things will change; how many things that to us now seem ugly, will become, perhaps, beautiful; those imperfect, perfect; those confused and contorted, clear and straight.

Whatever be, however, the artistic excellence of this monument it will remain for the future generations of the Italians, a monument, for its historical memories, and sacred to the country and to liberty.

G. D.

## SUB-DIRECTORSHIP OF PRADO.

To fill the vacancy caused by the death of S. Viniegra, sub-director of the Prado Museum, Madrid, another painter has been chosen, Don José Garnelo y Aida.

## THE DOWDESWELL SALE.

The travelling correspondent of the London Picture and Fine Art Trade writes at length in the August issue of that journal on the clearance sale, consequent on the death of Charles Dowdeswell, of Dowdeswell and Dowdeswell, at Puttick and Simpson's, London, in late July, in which he says, in substance, that while some of the prices "were not exhilarating" some of the hand-made plates "made what may be termed respectable prices, seeing that the date was the end of July and in wartime." He says that nearly all the plates seemed to be purchased by city publishing houses, who also acquired a good deal of the stock.

## The Dowdeswell Will.

Charles William Dowdeswell, of Brantwood, Langley Ave., Surbiton, founder of Dowdeswell and Dowdeswell, Ltd., fine art dealers, who died on May 11, at the age of 83, left property valued at £27,668, which he directed to be held in trust for his wife for life, and then for his children.

A number of toys made by painters and sculptors in Paris were sold for their benefit recently at the Meadowbrook Club in Southampton, by the sculptor Janet Scudder, assisted by Mrs. George Warrington Curtis. The results, \$250, have been cabled to Mlle. Jeanne Poupelet. Another sale will shortly be held at Miss Scudder's studio, 601 Madison Ave., and Mrs. John Alden Carpenter will conduct one at her home in Chicago.

## ARTISTS' CARDS.

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FREDERICK REMINGTON SALE; Oil; Watercolor; bought from him personally; Owner, Grant Hotel, 21 St. and Broadway, New York City.



GARIBALDI MONUMENT  
Eugenio Baroni

See Italian Letter

## SCARCITY OF OLD FURNITURE.

According to the London correspondence of the "Kunstmarkt," the English dealers handling the medium class of old furniture and antiquities, experience a difficulty in obtaining supplies. While the "first aid" sought by families of reduced income, was formerly afforded by selling family heirlooms to the art dealers, such a step is not now required, as the liberal allowances made by the municipalities to the families who have a member on the scene of combat, are said to preclude the necessity of such sales. Hence the relatively limited quantity of articles offered.

## Russian Artists in War.

Among the Russian painters called to the colors are Alexander Makovsky, Nicholas Kravchenko, Prof. Nicolas Samokish of the Petrograd Academy, Paul Langer and Ergeny Dobushinsky, a leading modernist.

## MEMPHIS TEMPLE UNEARTHED.

The discovery of a great temple at Memphis, Egypt, belonging approximately to the period of Rameses II, is announced by the Pennsylvania University Museum, as a result of the spring and summer explorations of Eckley B. Coxe, Jr., of the Egyptian expedition under the leadership of Dr. Fisher, curator of the museum's Egyptian section.

the new Italy, is the work of the young Italian artist, Eugenio Baroni.

In 1909 he won the competition for the monument which was offered by the municipality of Genoa, the judges being chosen from the best and most celebrated artists of Italy. Young Baroni was proclaimed a veritable revelation of Italian sculptural art, and the judgment was unanimously repeated at the inauguration. Seemingly, destiny wished to coincide with the supreme decision of the country, giving to it an historic value that perhaps no other monument in Italy has.

The hero is represented in bronze, standing, nude, looking toward the sea's horizon, while Victory makes a crown of her arms about his head, and other heroes are grouped at his sides, their figures turned backwards, in such a manner that the group suggests the prow of a ship.

Not only does the nudity of Garibaldi surprise, but his aspect of primitive man, who does not seem called to a grand, ideal undertaking, but rather to the rude, simple labor of the sea, which requires strength

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tures, sculptures, furniture, bibelots, etc.,  
will be given at the office of the AMERICAN  
ART NEWS, and also counsel as to the value  
of art works and the obtaining of the best  
"expert" opinion on the same. For these  
services a nominal fee will be charged. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances, of unne-  
cessary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

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We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or, more especially, to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of Ap-  
praisal either in the first place or for re-  
vision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market val-  
ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant,  
needless and costly appraisal expenditure.

SPECIAL ANNOUNCEMENT.

With this issue, No. 37, completing  
Volume XIII, and which takes the place  
of the number which should have ap-  
peared May 22 last, but which was  
omitted, owing to the early closing of  
the art season—the AMERICAN ART  
NEWS begins again the publication of  
its weekly season numbers.

TRUSTEES AND MUSEUMS.

Mr. Raymond Wyer, Director of the  
Hackley Museum at Muskogee, Mich.,  
is undergoing an experience which  
again brings to the fore the question  
of Trustees and Art Museums. This  
question has frequently arisen in the  
conduct of American Museums, and  
even such Institutions as the Metro-  
politan of New York and the Boston  
Museum, have had to grapple with it  
at times—not always successfully. It  
is to be feared that, until the United  
States passes out and away from the  
overcommercialization which has for  
many years past pervaded its human  
activities, and which still invests them  
—a solution of the problem will hardly  
be found.

All Museums, and especially new  
American Museums—founded in the  
newer sections of the country where,  
from lack of opportunity for travel and  
study, the average individual can have  
no especial knowledge of nor taste in  
or for art—being dependent upon  
money contributions—necessarily have  
to accept such contributions from the  
wealthier members of their communi-  
ties. It is only human nature that such  
contributors, especially if their contribu-  
tions to the Museums funds are large or  
comparatively large ones expect a  
return, by representation in the man-  
agement or conduct of the Institution,  
which also gratifies their personal vanity  
or civic pride.

So it comes about that there are few  
American Museums which do not have  
upon their Boards of Trustees or Coun-  
cil one, at least, and generally, several  
persons, not qualified by knowledge or  
education to serve in such a capacity,  
and who, generally aggressive, unless  
restrained by fellow members, better  
qualified or with better judgment, or  
hopelessly in the minority, are apt to  
differ with Directors as to manage-  
ment or purchases, with the result that  
either the Museum's acquisitions do not  
grow or are poor in quality.

The Hackley Museum, from the story  
of Mr. Wyer's experiences, told else-  
where in our columns, would appear  
to have been particularly unfortunate

CORRESPONDENCE

Academician Replies to His Critics.

Editor AMERICAN ART NEWS.

Dear Sir:

I am gratified that my letter, published in  
your August issue, calling attention to the  
remarkable jury awards in the art section  
of the Panama-Pacific Exposition, has met  
with, on the whole, such general endorse-  
ment of my criticism of said awards, as  
would seem to be indicated by the letters  
and press comments you were able to pub-  
lish in your September issue, and which you  
say, were only a selection from a mass of  
such material.

Let me congratulate the ART NEWS on its  
handling of this matter, so important and  
serious a one to the interests of art in  
America, and on its being the first and only  
American publication, as far as I can learn,  
to have the courage to speak out boldly on  
the subject, and to reprint the comments  
of correspondents and art writers, doubt-  
less emboldened by its action, on the same  
subject. It is a fortunate thing for the  
country's art interest that we have a journal  
sufficiently strong and evidently indepen-  
dent enough to take up such a question, and  
voice what thousands of artists and art  
lovers are thinking, who otherwise would  
have no forum in which to place their views  
or protests before the public.

I have read with deep interest, Mr. Pen-  
nell's excellent interview in your last issue  
on these jury awards, and am amazed at his  
revelation of the composition of the San  
Francisco Jury, and of the farce that was  
enacted in calling it "International."

I regret that I should, in mentioning  
names of certain artists awarded prizes in  
my former letter—as in my opinion not  
sufficiently known to fame to have such  
awards, in comparison with better known  
and able artists—have appeared to meaning-  
ly cast any reflection upon such artists. I  
simply said that I had never heard their  
names nor of their work. Dr. Montgelas  
corrects me in the case of Edward Cucuel,  
and from a private source I hear that  
Johanna Hailmann was a member of the  
Philadelphia Advisory Board and is a good  
painter. To these artists, and to possibly  
others, such as Cecil Jay, whom I am also  
told I wronged in my former letter—my  
apologies! It is possible that with diminish-  
ing activities and less frequent haunting of  
galleries and studios these artists named,  
and others unnamed, who are honored at  
San Francisco, may have strode into the  
front rank of American artists without my  
noticing their work or hearing their names  
mentioned in art circles.

But I cannot withdraw my opinion that if  
any American artist under the Exposition's  
art rules—hors concours—should have been  
excluded and given the Grand Prix, it  
should have been William M. Chase and not  
Frank Duveneck—or why should not both  
men have been honored? I must also re-  
peat my opinion that, notwithstanding the  
Phila. Inquirer's criticism, Frieske is still  
too young a painter, and his work not of  
the character to justify his having been  
given the Special Prize, over stronger men,  
whose art is stronger.

I am amused at the half humorous, half  
satirical remarks of Mr. Downes in the  
Boston Transcript, for I well know my old  
friend Downes is at heart with me, but hesi-  
tates to commit himself too positively.

To sum up—more time has not lessened  
but strengthened. I feel sure from letters that  
have reached me and conversations I have  
had, that the general feeling in art circles  
as to the San Francisco awards is that they  
come pretty near to being a scandal and are  
in numerous instances, a farce. In the Cata-  
logs of the Future, I wonder how many  
artists will really wish to announce their  
having won an award or awards at San  
Francisco. If any do, will they not, in time,  
realize that the mention of such awards  
will injure rather than aid their reputations  
among those whose opinion is at all worth-  
while?

Yours very truly,

Academician.

New York, Sept. 29, 1915.

That International Jury.

Editor AMERICAN ART NEWS.

Dear Sir: You made a slight error in  
your otherwise truthful and timely exposé  
in your last issue, of the real complexion  
of the so-called "International Jury" who  
gave the, on the whole, absurd art awards  
at the San Francisco Exposition.

There were really thirteen foreign mem-  
bers of the so-called "International Jury"  
on Paintings and Drawings, out of a total  
of 36, 37 with the Secretary, persons who  
composed the Art Jury. Two of the four  
Italians left before the Jury completed its  
sittings, and the other two passed on the  
sculptural and architectural exhibits. There  
were actually present, when the paintings

and drawings were passed upon 21 Ameri-  
can Jurors, 22 with the Secretary, who  
probably did not vote, and there were 13  
foreigners appointed, three of whom left  
before the Jury finished its work and of  
the 10 left, W. H. Fox, Christian Brinton  
and J. N. Laurik are Americans, asked to  
serve by foreign countries. So there re-  
mained only six genuine foreign Jurors.  
The name of William Witsen, a Dutchman,  
is included in the list of six foreigners, as  
though his name is omitted from the Official  
Catalog, he served, I understand.

Yours very truly.

Fair Play.

Philadelphia, Pa., Sept. 28, 1915.

The Beekman Family Portraits.

Editor AMERICAN ART NEWS.

Dear Sir:

I am much interested in your account of  
the Beekman Family portraits in your last  
issue, in which you say "the portraits of  
John Kock and Richard Livingston Beek-  
man are painted by Thomas Sully." I  
have not seen the portraits so express no  
opinion upon their authorship, but Sully, in  
his Register of Portraits that I edited, does  
not mention having painted portraits of  
either of these persons. He does enter,  
under the year 1807, portraits of "Miss Ann  
Beekman," of "I. Beekman" and of "Miss  
Sarah Beekman," that of the man being  
painted for "B. Wilcocks." The portrait of  
Miss Sarah Beekman in the collection can  
hardly have been painted by Frederick Fink,  
by whose brush it is "held to be" as she  
was, you say, born in 1782 and therefore  
was thirty-five years old when Fink was  
born in 1817 and allowing him to have at-  
tained his majority when he could have  
painted the portrait she would have been a  
matron of fifty-six years, at which age she  
would hardly have been seated at full length  
on a balcony." It is not likely to be the Sully  
portrait mentioned above, as in 1807 Sully was not painting compo-  
sitions.

Charles Henry Hart.

September 27, 1915.

The Academy's "Copley" Again.

Dear Sir: I am surprised that you would  
print an anonymous letter in reply to or  
commenting upon a signed one, like that of  
"A Lover of Art" in your last issue.  
Anonymous letters upon any subject are so  
valueless as not to be worth the cost of  
composition, and if you want the ART  
NEWS to retain its important position in the  
art world you will call a halt to all anonymous  
communications, and print nothing  
that the author is not willing to publicly  
acknowledge and stand for. Of course the  
writer of an anonymous communication is  
one afraid to come out in the open and sign  
his or her name to what he or she writes,  
thus shirking responsibility under the cloak  
of anonymity.

Not that there was anything in the letter  
referred to except lack of dignity, but if it were signed by a worthy name, I might  
have gone further into the history of the  
picture for the benefit of those persons who  
really have an intelligent interest in such  
matters.

In the present instance an absolute wrong  
has been done to an innocent student of  
art from a foreign land by the false attribu-  
tion of the portrait in question to John  
Singleton Copley. In the September Cen-  
tury magazine Mr. Laurvik, the commis-  
sioner from Norway to the Panama Exposi-  
tion, writes on the "Evolution of American  
Painting" as exemplified at the exhibition  
in San Francisco, and naturally accepts as a  
verity the ascription of the "Mrs. Powel"  
portrait to Copley and criticizes it as Copley's  
work. Persons have a right to depend  
upon the trustworthiness of works of art  
exhibited in public places and especially  
blameworthy is it in this instance as the  
"Powel" portrait has been repeatedly  
stamped by those competent to judge, as not  
by Copley as is stated by Mr. F. W. Bay-  
ley, of Boston, the author of the last book  
on Copley, in his letter in the same issue  
of your paper.

Charles Henry Hart.

New York, Sept. 25, 1915.

Mr. Hart does not seem to know that  
while no reputable journal publishes  
communications, unaccompanied by the  
name and address of the writer or  
sender, it has always been the journal-  
istic custom to publish such communica-  
tions, when not libellous—even if  
the publishing journal does not endorse  
or agree with the expressions or opin-  
ions of the writers of such communica-  
tions—over any nom de plume—and  
such communications, provided, as said  
above, they are accompanied by the  
names and addresses of writers or senders—  
with the frequent request that said  
names or addresses be not published—  
are not considered anonymous by all  
journalistic custom and precedent.—  
Ed.

Corcoran Gallery Improvements.

Extensive alterations at the Corcoran  
Gallery in Washington, which are now going  
on, will add much to the exhibition  
space. The hemicycle at the north end is  
being remodelled at a cost of some \$18,000.  
It will be made into two floors, the upper  
to accommodate about 100 pictures, and the  
lower arranged as a lecture hall. The gallery  
opened Sept. 1 for the season.

## CHICAGO.

The annual exhibition of Art Crafts, at the Art Institute to open October 2, will be made more interesting by lectures concerning the materials, phases, and importances of handicrafts. Albert M. Payne, assistant professor of manual arts at the Bradley Polytechnic Institute, Peoria, will talk on "The Lure and Lore of Jewels" and "The Evolution of Ornament," Frank Alvah Parsons, of N. Y., will lecture on home furnishings and interior decorations, and Mrs. Herman J. Hall of the Institute will conduct gallery tours, and Bessie Bennett of the Institute will be a "ready reference" on the evolution of decorations and design. The Chicago Ceramic Art Association is to occupy a special alcove at the Institute's opening exhibition—and Frank Peyraud's paintings will be the "one-man" feature of the event.

Roulier has opened his season with a show of 103 of Brangwyn etchings.

A collection of book plates is shown at the Palette and Chisel Club. This is owned by Mr. Leroy Fruman Goble, associate member of the Club. In this display is the only personal book plate of King Alfonso of Spain, in this country. The entire collection covers 5,000 examples, and the group on show includes 400 of these plates.

The Chicago Miniature Painters' Society will open its annual show at the Art Institute, October 7.

The Institute has purchased a XIII century English Ms. and installed it in the Ryerson Library. The title is "Biblia Latina."

Royal Hill Milleson has a number of works at the Bryden gallery. The artist painted them while touring New Mexico, last Summer.

H. Effa Webster.

## IN AND OUT OF TOWN.

Mrs. Spencer Aldrich has presented to St. Peter's Episcopal Church at Bay Shore, L. I., "St. Peter" and "St. Andrew" windows designed by Frederick S. Lamb.

An exhibition of pictures by artists of the town and vicinity is on at the Montclair Museum, together with a display of school craft.

The trustees of the Cleveland Museum are sending an expedition to the Far East under the leadership of Langdon Warner, to purchase oriental art.

Mme. Bertha Menzler is in Arizona making Indian life studies and painting desert landscapes, which she is to exhibit in November at the Detroit Museum.

Mr. Samuel O. Buckner has given the Milwaukee Art Society the late Richard Lorenz's "Pursuit by Wolves."

At the Arnot Gallery, Elmira, there is now on view a collection of works by Anna Hutt Upjohn, which includes her portrait of Alexander Cameron Mackenzie, late President of Elmira College.

The exhibition of the American Water Color Society will be the feature during the month at the Toledo Museum. The collection of autographed photos, first shown last month, remains.

At a recent meeting of the Committee of the Lewis High School Alumni Association of Southington, Conn., appointed to secure a tablet to be erected in the High School to the memory of the late Fred. R. Kenyon, James F. McPartland was elected secretary.

The committee is now ready to receive designs, suggestions, etc., from any who may be interested in this kind of work, and all communications should be sent to James F. McPartland, Southington, Conn.

Mr. George Leland Hunter has, according to the August Bulletin of the Public Library, discovered that it is supposed Gobelin's tapestry "Parnassus" was made in Brussels early in the eighteenth century.

Mrs. William Mayhew has been made Assistant Director of the Milwaukee Art Society.

The New York Society of Ceramic Art will give a special fall exhibition Nov. 1-15 at the Little Gallery, 15 E. 40th St.

The art treasures of the Hermitage and Alexander Museums at Petrograd are being removed secretly to Moscow.

Mr. Frank G. Dossert recently received a letter of acknowledgment from the King of the Belgians for the further check sent for his needy subjects, as a result of the artists exhibition held for their benefit.

The City Museum of St. Louis recently bought Richard Miller's "Reverie."

The Kings County Historical Society is to illustrate the history of costumes in America by dressing a collection of dolls.

The Artists' Mart of America is to establish this Autumn at 7 W. 10th St. a clubhouse, gallery and salesroom.

A fire on Sept. 11, which destroyed a neighboring garage, damaged to the extent of \$500 the Weehawken studio of the late Karl Bitter and imperilled his finished and partly finished works.

Under the auspices of the Municipal Art Commission with Grosvenor Attebury as architect in charge the interior of the City Hall has been recently restored in character with the original design. Among the rooms done over are the old Council Chamber, the Board of Estimate Room, the Governor's suite and the Mayor's reception room.

An exhibition of sculptures by Helen Miller, a 15-year old daughter of Mrs. Edward B. Miller, was recently held under the patronage of a number of Summer cottages at the Roxmore Inn, Woodland in Ulster County. The sculptor who is self-taught began to model at 5 taking clay from the banks of a brook. Among the 25 or 30 exhibits was a small "Pan." There has been talk of sending Miss Miller to study under Rodin.

The Worcester Museum recently acquired a late 15th Century French wooden statue of a Virgin and Child.

Louisa Landers' statue of Virginia Dare is to be set up shortly on Roanoke Island.

Cardinal Farley has given Samuel J. Kitson's heroic bronze statue "Christ the Light of the World" to St. Joseph's Cemetery at Dunwoody.

Anna Vaughan Hyatt's equestrian bronze statue of Joan of Arc is to be erected this fall on Riverside Drive.

The War Department has opened a competition of sculptors and designers for a monument at Fort McHenry to Francis Scott Key. Designs will be received up to Oct. 15.

William M. Cary, who lived long among the Indians has been exhibiting a number of his oils and sculptures at the American Museum of Natural History. Among the subjects of the pictures are "The Attack of the Bull Moose," "Buffalo Swimming the Missouri," "The Attack on the Government Train" and "Medicine Man offering the Pipe to the Setting Sun."

Joseph Urban, Viennese scenic painter, has established in partnership with F. Ziegfeld, Jr., a scenic studio in this city.

Three of a series of seven mural pictures called "The Priesthood of Christ," have been placed in the little Chapel of the Sacred Heart in Cathedral College, Madison Ave. and 51 St. In these the painter, Francois Precht, of Antwerp, has shown, "Christ the Consoler," "The Holy Eucharist" and "Christ at Emmaus."

The City of Wichita, Kansas, will receive \$150,000 for an art gallery when three beneficiaries of the will of Mrs. R. P. Murdock have passed away.

Daniel Chester French has given the Chicago Institute a fund of \$11,000 for the benefit of students, as a memorial of his brother the late Director W. M. R. French.

The collection of pictures of Mr. Lawrence C. Phipps was recently placed on exhibition at the Colorado Museum of Natural History in Denver.

Miss Mary Stewart Dunlap is painting this summer in her Los Angeles studio. Her "Turn of the Tide" is in Golden Gate Park Museum, San Francisco, and in the same city at the Paul Elder Gallery are her "Mt. Baker from Bainsbridge Island," "Pink Eucalyptus" and "Sunset, Pacific Ocean." The artist has also several pictures at the San Diego Exposition in the Southern Counties Building, including her "Mt. Shasta," "Scarlet Eucalyptus" and "Pacific from Laguna."

A sale of Mme. Paderewski's refugee dolls for the benefit of needy Polish artists, was held recently in Bar Harbor, at the cottage of Mr. and Mrs. Ernesto G. Fabbri.

A memorial tablet of metal and marble, designed by Charles R. Lamb, has been erected in Indian Hill Cemetery at Middletown, Conn., by his aunt, Mrs. F. E. Lewis to Capt. Henry Russell Townsend Green of the Queens, Westminster Rifles, who was killed in France in March.

## MINNEAPOLIS.

The Minneapolis Fine Arts Society is just beginning a campaign to secure 3,500 new members. A collection of etchings by Jos. Pennell will be installed in the Museum the first week of Oct., and a lecture will be given to the members by this artist. An unusually large number of visitors were at the Institute during State Fair Week. The Fair, just closed, had the finest exhibition of Minnesota art ever shown. More than 100 exhibits, some comprising from 3 to 12 articles in the group, received \$450 in cash prizes, in addition to gold medals. Besides those of individual painters and sculptors, there were three school exhibits—the Handicraft Guild, and the Minneapolis and St. Paul Art Schools. Special honors were awarded the Minneapolis School of Arts for posters. The quality of the Handicraft work was so good that a portion of it has been secured for the Chicago Institute exhibition this fall. There were also collections of works from the Minnesota Chapter of the American Institute of Architects, the Attic Club, and by American artists from the Federation of Arts.

There has recently been presented to Minneapolis by citizens of Swedish ancestry, a bronze statue of the poet, composer, patriot, Gunnar Wennerberg, by the sculptor, Carl Eldh. It stands in Minnehaha Park.

A bronze memorial to the late Thomas Lowry, unveiled before a throng of friends, officials and citizens, was recently presented to Minneapolis. It stands on the triangular park, near Mr. Lowry's home, and is the result of the voluntary association formed five years ago, by his intimate friends, as they expressed it, "is present to the City of Minneapolis, a dignified and noble work of art that shall fittingly commemorate for the inspiration of future citizens, the high qualities that won for Mr. Lowry the admiration and devotion of the men of his time."

This is the last work of the late Karl Bitter, and he had planned to be present at the formal presentation. As the two grandsons of Mr. Lowry drew the cords which unveiled the statue against the beautiful marble background, many thought of the skill of the sculptor, to whom was due more than any other, the wonderful harmony of the Panama Exposition by which the architecture and structural sculpture perfectly united in artistic conception.

A gift of laces by Mrs. Martin B. Koon, Miss Frances Morris, Mrs. H. K. Porter and Richard Greenleaf, has been tastefully arranged in eight cabinets, convenient for study and displaying the varieties of Italian, English, Flemish and French work in both the 17th and 18th century rooms.

The announcement was recently made that \$25,000 has been offered the Institute for the erection of a separate building for use of the Art School. The gift was made by Mrs. Ethel Morrison Van Derlip and her brother, Dr. Angus W. Morrison, as a memorial to their mother. It will stand in the beautiful park, donated by the late Clinton Morrison for the Art Institute and will be built to meet the needs of the school, to harmonize in general style with the Institute building and will probably be ready for occupancy by the Autumn of 1916.

In addition to the money for the building, the donors offer to pay \$2,500 a year for the first three years after completion, toward the salary of a director for the school.

M. C. Wells.

## ART BOOK REVIEW.

*What Pictures to See in America.* By Lorraine M. Bryant. John Lane Co., New York. \$2 net.

The author of this work, who dedicates it to her classmates of Granville Female College, wrote also the volumes entitled "What Pictures to See in Europe in One Summer," "What Sculpture to See in Europe" and "Pictures and Their Painters," and the present work follows along their lines—a chatty but not profound nor in any way critical description of certain pictures which have most appealed to her in American museums and a few private collections.

The book, which will probably sell on its catching title, may be useful to the large majority of those who have only a smattering of art knowledge and wish to increase it, and as a guide and useful biographical record of painters. It has no especial claim on the attention of collectors or connoisseurs and is, at times, provincial in expression and opinions. The volume opens abruptly with the Spanish Room in the Boston Museum, when some sort of a general introduction to the present position and condition of painting in America would have been appropriate and acceptable. While Miss Bryant shows an intelligent knowledge of pictures she has evidently not studied widely or deeply.

The oldest house on Monhegan Island, long owned by the Trefethen family, is now owned by Mr. Klaus an artist of Boston.

## BOSTON.

Artistic Boston is still at fever heat over the awarding of the medals at San Francisco. What frets the layman, is not the large number of medals directed Bostonwards, for he thinks this only just appreciation—but it is the individual awards, and why only "Hon. (!) Mentions" have alighted upon artists deserving of a better fate.

The Museum has acquired the portrait of the author of "Home, Sweet Home," John Howard Payne, painted by Charles Roberts Leslie in London, in 1815.

In the Copley Gallery a full-length portrait statue of the late Curtis Guild, by Cyrus R. Dallin, is the center of interest. It is an excellent likeness.

The rumor that the "Guild of Boston Artists" has been invited to hang a special exhibition at the Museum is another exciting topic among the painters. This news is almost too good to be true, for it may mean the beginning of a series of general or "one man" shows, similar to those held in other American Museums. The members of the "Guild" have been preparing for a travelling show, to make their work known to the Far West and the Sunny

In the Vose Gallery the exhibition of works by the late William Keith continues, to be followed by a display of paintings by C. Arnold Slade, whose good show in Copley Hall two years ago is still remembered.

John Doe.

## SPRINGFIELD, (MASS.)

There is a movement to modernize the local Art Museum. This museum, which is largely indebted to Mr. George Walter Vincent Smith, and to whom it forms a sort of memorial, is sadly behind the times as to representing the advance of art in America. However, certain examples of native painting provided by Mr. Smith are worthy specimens around which to build a collection.

These are the two landscapes by George Inness "Shades of Evening" and "Clearing Up" (both of which Mr. Smith obtained from the artist direct); a very superior example of Kensett a "Rydall Falls, England" which suggests Constable in a certain phase; a very fine wood interior by Shurtleff; a good Sanford Gifford; a little gem of color by William Magrath, a "Crucifixion"; a good Henry Mosler, and canvases by Samuel Colman, Edward Gay, Seymour Guy, J. E. Brown, Henry Bacon and others. It will be seen by this list that the painting department of a museum which contains a fine collection of colossal casts from the antique and Renaissance sculptures, as well as a wealth of objects of minor art, is not very powerful.

J. B.

## LYME, CONN.

The 14th annual Lyme Exhibition was held recently in the public library there. It included pictures by Robert Vonnoh, Everett L. Warner, Lucien Abrams, Frank A. Bicknell, Charles Bittinger, George Bogert, Matilda Browne, George M. Bruestle, George B. Burr, Lewis Cohen, Frank V. Dumond, Will Howe Foote, Edmund Greacen, Harry L. Hoffman, William H. Howe, Wilson Irvine, Henry R. Poore, William S. Robinson, Edward F. Rook, Edward G. Smith, Jules Tincas, Clark G. Voorhees, Carlton Wiggins and Guy C. Wiggins.

## THE SEPTEMBER BURLINGTON.

A hitherto unrecorded portrait by Gilbert Stuart furnishes the frontispiece of the September number of the "Burlington Magazine." Lionel Cust, speaking of this work, which represents William Harwood, a brother of a Cambridge professor, Sir Busick Harwood, says that in spite of the claim to rank Stuart as an American artist he spent the best years of his life in Dublin and London.

Beginning a series of "Odds and Ends," Sir Claude Phillips treats of a North Italian sculpture at Wiesbaden and two reliefs at the Victoria and Albert Museum by Cellini. Walter Sickert discusses "The Future of Engraving"; Basil Oliver concludes his remarks on "Table Designs of the XVI and XVII Centuries" and G. T. Hill continues his "Notes on Italian Medals." Mr. Cust in a note calls attention to Signor Beltrami's production of documentary proof in the "Rassegna d'Arte," that "The Virgin of the Rocks" in the National Gallery is almost, without doubt, by Leonardo. The Burlington may be had of the American agent, James B. Townsend at 15 E. 40th St.

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Arlington Galleries, 274 Madison Ave.—Exhibition of American Works.  
Daniel Gallery, 2 W. 47 St.—Works by American painters.  
Ehrich Galleries, 707 Fifth Ave.—Paintings by Old Masters.  
Folsom Galleries, 396 Fifth Ave.—Works by American artists.  
Katz Galleries, 103 W. 74 St.—Small Oils and Thumbox sketches.  
Knoedler & Co., 556 Fifth Ave.—Works by A. P. Roll and Etchings by A. P. Legros, to Oct. 16.  
Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.  
Macbeth Galleries, 450 Fifth Ave.—Exhibition in aid of Female Suffrage, to Oct. 17.  
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.  
Montross Gallery, 550 Fifth Ave.—Autumn Exhibition of American Works, to Oct. 23, inclusive.

Municipal Art Gallery, Irving Place at 16 St.—Natural History Museum Loan Exhibition of Navaho Blankets and Mexican Serapes, to Nov. 1.  
Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.  
National Arts Club, 119 E. 19 St.—Summer Show of Works by Artist Members, to Oct. 15.  
N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from

the J. L. Cadwalader Collection—"Making of an Engraving."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.  
Museum of Natural History, 77 St. & Central Park West.—Western Scenes by W. M. Cary.  
Reinhardt Galleries, 565 Fifth Ave.—Exhibition of American Paintings.  
Mrs. Whitney's Studio, 8 West 8 St.—Young Architects Competition Exhibition. Daily and Tuesday evenings.

**CALENDAR OF AUCTION SALES.**  
Former Blakeslee Galleries, 665 Fifth Ave.—Under the direction of the American Art Association, sale of the fixings and furnishings, Oct. 5, morning and afternoon.  
Stan. V. Henkel's Rooms, 1304 Walnut St., Phila.—Autograph Letters and Historical Documents, afternoon Oct. 8. Letters of Gen. Beauregard, afternoon and evening, Oct. 25.

**Joyous Art of Suffragettes.**

There is an air of confidence, of spontaneity, and the joy of painting and modeling investing the "Exposition of Painting and Sculpture for the Benefit of the Woman's Suffrage Campaign," now on at the Macbeth Gallery, 450 Fifth Ave., to Oct. 17. Indeed it makes a better showing of what women can do than the last and much more pretentious display of the Association of Women Painters and Sculptors.

A curious feature of the show, in view of the claims of the opponents of the cause, is the number of child and mother and child pictures, not to speak of these in which nature and human nature unadorned and partly adorned, is presented in attractive fashion. Adult man is relegated to the background as a subject. Fifty-seven women painters display their skill as do 33 sculptors, the total number of works shown, being 153.

As a tribute to the voter in esse from the voter in posse there is a capital picture of a "Young American" boy, by Anne Goldthwaite, who also shows "On the Spanish Frontier," while Jane Freeman pictures with skill "The Coming Voter," and Alice Schille's "A Sleepy Baby," is excellent.

Martha Walter slaps and dashes color in sunshine until there appear brilliant scenes, with many figures, "At the Beach," (albeit it reflects Hobart Nichols), and with fewer at "The Sewing Party." Ida Proper presents an attractive and well drawn "Nude" in a female sculptor's studio and a figure of a young woman trimming her "Spring" hat.

A sketchy and clever half nude by Kathleen McEnergy is called "Grey and Gold." E. Varian Cockcroft has a most attractive half nude pastel of "Margot," and some "Fishing Boats." Constance Curtis sends a charming female head in the Italian vein as a design for a "Panel for a Music Room," while Theresa F. Bernstein is in her slap, dashy, artistically effective element in "The Suffrage Meeting."

There is much skill in design and graceful execution in Emily Grace Hanks' "Morgan le Fay."

Katherine S. Dreier has an artistic drawing of a "Model in Costume"; Ethel Mars' two effectively Frenchy sketches of "Nursesmaids, Etapes" and "On the Seashore, Paris Plage," while Ethel Plummer is riotously clever in "Hoopskirts and Pantelettes" and "Debutante," and Maud Squire soberly attractive with "Home from the Fields," "Breton Market" and "Breton Peasants." Admirable is Juliet Thompson's "Little Girl." A serious sympathetic work is Helen Watson Phelps' "The Purple Bowl." There is clever work in Jane Peterson's girl with a sunshade amid "Flowers." Helen M. Turner sends a delicate, artistic "A White Village Street" and "Melting Snow." Ethel Wallace's "In the Village" is well handled and M. J. Streat's "Girl With Fan" good in character. Unusual in composition, and therefore attractive, and fine in color is Marion Bullard's "Maverick Fête." She also has a faithful study of an "Old Stone House." Marion L. Pooke signs a clever, sober "Interior."

Others represented by pictures or drawings are L. C. Morrison, R. Holme Nicholls, Ellen Ravenscroft, H. W. Titlow, A. P. T. de Haas, Gertrude Fiske, C. B. Blommers, E. P. Canby, C. Coman, A. Deming, A. M. Hicks, G. Fiske, Gertrude Morrison, E. L. Paddock, M. W. Preston, F. F. Snell and Zulma Steele.

The sculptures include such imposing works as Olga Popoff Muller's "Strong-bronze," "Breton Thinker" and "Breton Group" and Florence G. Lucius' spirited "Dancing Group" and clever semi caricatures as Helena Smith Dayton's colored figurines, among which are "Flower Vendor," "Dance Girls," "A Pair of Anti's," "Cab Drivers" and "He Can Vote." Caroline Risque has a dainty child figure "In the Morning"; Edith Woodman Burroughs a

spirited little figure of "Fortune" and Janet Scudder her "Little Lady of the Sea." Others represented by sculptures are Marie Apel, C. P. Ball, A. St. L. Eberle, E. Edmond, L. Gardin, S. M. Greene, G. M. Johnson, Mrs. Jerome Myers, Rose O'Neil, E. B. Parsons, Rene Prahar, A. St. Gaudens, H. Sahler, L. M. Sterling, A. M. Wright and Emid Yandell.

**Opening Display at Montross's.**

Mr. Montross inaugurates the season at his Galleries, No. 550 Fifth Ave., by a display of some 42 oils and 29 pastels, watercolors and tempera and crayon drawings by—with the exception of W. L. Lathrop, George Bellows, Eugene Speicher, Randall Davey, Allan Tucker and Guy Du Bois—what may be best termed the new or "Progressive" band of younger American artists, whose contributions largely made up the several exhibitions which created such a stir at these galleries last season. There are three new men represented in the present show, Charles H. Walther, Amos W. Engle and Arnold Friedman—all followers of the new and advanced school of Matisse, Picasso and Picabia.

The dominant note of the exhibition is cleverness and a striving for sensational effect, but as most of the artists represented are colorists in their line the galleries present a most joyous and almost autumnal leaf atmosphere.

The work which most stands out and irresistibly appeals is that of Allan T. Tucker, whose "Cornfield" is in light, air and color really a virile Monet, George Bellows, W. L. Lathrop, George Of, Putnam Brinley and notably Maurice Sterne, who shows 12 watercolor drawings of Miss Mabel Dodge in summer attire and varied poses—exceedingly well modeled and strongly drawn.

More detailed notice of the display will be given next week.

**American Oils At Lowenbein's.**

I. Lowenbein has on view at his gallery, 57 E. 59 St., several interesting recent works by well-known American artists. Prominent among these are two Cragsmoor landscapes by Edward Gay, one a large and important "Country Road," vigorous, solid work, effective in composition and color; the other a bright and sunny arrangement in summer greens a small Paul Cornoyer, "Columbus Circle," beautifully painted in a grey scheme showing the column at the square; a characteristic Colin Campbell Cooper, "The Curb Market, Broad Street;" two delicate outdoor nudes by Warren Davis, one strangely suggestive of the work of Walter Shirlaw, the other slightly reminiscent of Henner; a street picture by Lester Baronda, painted in the "Plaza" neighborhood; two slighter studies by Beronda; a W. C. Filter sunset; a small arrangement of Frederick Ryland's Academy picture, "The Blue Hat;" an effective "Woodland Pool," by G. Laurence Nelson, and two spirited small Monhegan marines by F. J. Waugh.

There are two original little canvases, one by Alexander Wago, one especially attractive called "The Woodcarrier," several canvases by Hobart Nichols, including a "Cascade" (tonally suggestive of Twachtman's famous "Waterfall"), and some bright little landscapes by Cimatti.

Mr. Lowenbein is planning a series of one-man shows for the winter, announcement of which will soon be made.

**WATER COLORS AND PORTRAITS.**

The 26th annual exhibition of the N. Y. Water Color Club will be held this year, at the same time with the show of the National Association of Portrait Painters, which will occupy the Vanderbilt Gallery at the Fine Art Society Building. The joint show will open Nov. 6 and close Nov. 28. Water colors will be received Oct. 22 and 23. The club's jury consists of W. J. Aylward, L. F. Berneker, Arthur Crisp, G. W. Edwards, A. L. Groll, George Luks, D. B. Milne, Tony Nell, Althea H. Platt, C. Helen Simpson, E. L. Warner and Cullen Yates. Henry B. Snell is President and W. J. Whittemore, secretary.

**Newark Poster Competition.**

In connection with the 250th celebration of the settlement of Newark, N. J., an important poster competition is announced. The competition will close Oct. 5, and the prizes will be \$1,000, \$500 and \$300, the first two to be awarded by judges, and the last by vote of visitors to the exhibition or exhibitions. The judges will be Messrs. John Cotton, Dana, J. H. Bacheller and Frederick J. Keer, of Newark, and Messrs. Charles Matlack Price and Arthur W. Wiener of New York.

**MUSEUM AS EDUCATOR.**

The Metropolitan Museum, as usual in its September Bulletin, treats of the opportunity which the institute affords for art education not alone to the public, but to private

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schools and classes and the aid it gives by means of lantern slides to lecturers. The articles in the Bulletin and the general educational opportunities and purposes of the museum were well explained by Director Edward Robinson, at the monthly press meeting on September 24.

Comment was made on the work of the Art School League, under the guidance of Miss Florence Levy and Dr. J. P. Haney, and of the High School art classes under the latter. The increase in the work of the instructors at the museum, and their availability to all who wish their services and the uses of the various study rooms was commented upon. The lecturers for the season will be delivered by Cecilia Beaux, William M. Chase, Robert Henri, Bryson Burroughs, Philip Hale, Jane B. Walker, Agnes L. Vaughan, Gisela Richter, Stella Rubinsteiin, Christian Gauss and Frank J. Mather.

Attention is called in the Bulletin to the loans to public libraries of photographs, to the value of the museum's library and its fine collection of photographs, and to the architectural models as teaching material. To show in detail the life of other days it is intended to begin a series of interiors, by representatives of the mediaeval banqueting hall of the Castle of Penshurst and of the women's apartments in the Palace of Ammenhotep III excavated by the Museum Egyptian Expedition.

**CATALOG OF BRONZES.**

The Metropolitan Museum announces the publication of a catalog of the classical bronzes in its collection under the title of "Greek, Roman and Etruscan Bronzes," by Gisela M. A. Richter, Litt. D., assistant curator, department of classical art. The volume is a quarto, bound in paper covers and illustrated with a large number of cuts in the text and numerous full-page plates.

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## NOTES OF ART AND ARTISTS.

J. C. Nicoll has returned to his New York Studio from Ogunquit, Me., and will remain until mid-November, when he will go to his Winter home at Winter Park, Fla.

Joseph Pennell advocates, in the "Times" the transference of the Statue of Liberty to Governors Island, for use as a light house.

A memorial window of Sir Galahad, to Loring Motte Sargent, by Frederick S. Lamb, has been placed, as a gift of Sargent's class, that of 1915, in the chapel of the Hotchkiss School at Lakeville, Conn.

Leon Bakst is to come to America, with the Diaghilev Imperial Russian ballet, to appear in New York this Winter.

Harrington Mann, who returned on the Rotterdam September 20, witnessed the last London Zeppelin raid.

Thomas Hovenden, 2nd, a civil engineer, 33 years old, son of the late Thomas Hovenden, died September 19 at his home in Plymouth Meeting, Va.

Prof. P. van den Ven, formerly of the University of Louvain, and later of Cambridge, who is now in this country, has accepted the position of Spencer Trask lecturer at Princeton, and will give graduate courses in Byzantine history and art.

Alexander Konrad, a sculptor, now residing in Washington, has been sued for divorce by Mrs. Elizabeth Konrad.

J. Massey Rhind's statue of Gen. Alexander Stewart Webb is to be erected early this month at Gettysburg.

Mario Korbel, the sculptor, was recently rescued from drowning near Noroton, Conn., by John McCormack, the Irish tenor. From the water into the limelight for both, though they really don't need the ad.

Frederick Macmonnies, the sculptor, is returning to New York on the Rochambeau, due in Monday.

C. S. Pietro has finished at Lenox a marble bust of Mrs. William B. Osgood Fields and a bust of the late Alfred G. Vanderbilt to be cast in bronze, and is now modelling Mrs. Vanderbilt for a bronze and her sons, for marble busts.

Cecil Howard, who recently returned from Servia, where he worked with the Red Cross, is coming on the Rochambeau, with a collection of bronzes, his latest Salon works. He intends to open a New York studio for art photography until the war's end.

A notable exhibition of Oriental rugs is now on at the Memorial Gallery, Rochester.

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## EXHIBITION CALENDAR FOR ARTISTS.

CHICAGO INSTITUTE—28th Annual Exhibition.

Opens	Nov. 16
Closes	Jan. 2, 1916
Entries by	Oct. 22
Works received	Oct. 25—Nov. 2

DOLL &amp; RICHARDS, Boston—2nd Annual Art Students' Exhibition.

Opens	Oct. 29
Works Received	by Oct. 9

NEW YORK WATER COLOR CLUB—26th Annual Exhibition.

Opens	Nov. 6
Closes	Nov. 28
Works Received	Oct. 22 & 23

PENNSYLVANIA ACADEMY AND SOCIETY OF MINIATURE PAINTERS.

Opens	Nov. 7
Closes	Dec. 12
Entries by	Oct. 9
Works received	Oct. 25

PHILADELPHIA WATER COLOR EXHIBITION (Pa. Academy).

Opens	Nov. 7
Closes	Dec. 12
Entries by	Oct. 16
Works received from Philadelphia	Oct. 18, 19 and 20

The Chamber of Deputies of Buenos Aires has appropriated \$48,500 for a statue of the late President Sarmiento to be set up in Boston.

The Greeley Statue at the Tribune Building, by J. G. A. Ward, is to be moved to a new site, probably in City Hall Park.

The MacDowell Club, 108 W. 55 St., continuing its plan of making its gallery as nearly as possible an open field for expression of the various movements in Art will begin its season Oct. 21 with an exhibition of pictures by Lucie Bayard, Aline Bernstein, Burt Cressey, Meta Cressey, Kathleen Houlahan, Ruth Jakobi, Amy Londoner, Albert Oleson and Edith Reynolds. The exhibition will close on November 2nd.

Winfred Ward, a Philadelphia sculptor, has taken for the winter a studio at 92 Fifth Ave.

G. C. Langenberg, the well-known portrait painter who has journeyed twice around the world mostly on horseback, is loud in praise of the natural beauties of Central Park, and pronounces the great wood-lawn paradise to be one of the few wonders of the world. Mr. Langenberg has seen all of the great parks in existence but places Central Park at the head of the list. The artist adds that the average New Yorker fails to recognize the beauties of the city's great outdoor nursery. He has painted many of Central Park's most beautiful spots.

Miss Elizabeth McQuade, of St. George S. I., who has been studying painting recently, became engaged to Gen. George Percival Scriven, chief signal officer, U. S. A.

A Conway Peyton recently returned from the Far West.

Jessamy Steele was recently committed to Bellevue Hospital for examination as to her sanity.

C. S. Pietro recently did two statuettes of John Burroughs, the naturalist, which are soon to be exhibited.

Frank T. Hutchens has been painting in the vicinity of Norwalk, Conn.

Bernhardt Wall recently returned from the West after making studies for etchings of Indians and cowpunchers.

Bolton Brown, who is now in London, writes most graphically of the recent Zeppelin raid—which he witnessed.

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## OBITUARY.

## Anthony Comstock.

Anthony Comstock, who died at Summit, N. J., September 22, aged 72, while not identified with the art world, must have a place in the ART NEWS obituary columns, as for many years his activities as an agent for the Society for the Prevention of Vice—brought him generally through his lack of art knowledge and a consequent failure of discrimination, into relations, and often conflict, with reputable art dealers and patrons. He was sincere in his attitude toward what he considered obscene art, and most vigorous in asserting the courage of his convictions, but his activities, through real ignorance of what constitutes art, did great injury and harm to innocent people at times. Misdirected zeal such as Mr. Comstock displayed, for example, in his attack upon dealers handling Chabas' well known, lovely and chaste painting, "September Morn," is worse than no zeal at all. The Nude to Anthony Comstock was the proverbial "red rag to a bull," and he could not seemingly understand that there is no obscenity, but the reverse, in the "human form divine." He left a remarkable collection of prints, pictures and literature, seized by him during his public career—which is said to contain a sufficient amount of really pornographic material, to enrich his heirs, could it be sold.

## Johannes Scheiwe.

Johannes Scheiwe, painter, long of Ottumwa, Ia., died recently at Los Angeles. He was first instructor of David Edstrom, the Ottumwa painter and sculptor.

## Arthur H. Abbott.

Arthur H. Abbott, head of the firm of A. H. Abbott & Co., and one of the pioneer art dealers of Chicago, died a few days ago in Atlantic City. He lived at Evanson, Ill., and was buried at Andover, Mass.

## George Augustus Dowden.

George Augustus Dowden, well known as a collector, died at his home in Newark, N. J., September 19, in his seventy-second year. From 1875 to 1903 he held annual exhibitions of his paintings in Newark.

## Ida F. Boyer.

Ida F. Boyer, who was an instructor at the Cooper Institute up to her retirement ten years ago, died last week at her home in Brooklyn, where she was born. She was educated and studied art abroad.

## Mary Mason Brooks.

Mary Mason Brooks, a water color painter of Boston and Salem, died Sept. 20, at Jamestown, Rhode Island, at the age of 55. She was born in Salem, had studied in Rome and Paris, and exhibited in New York and Boston.

## W. Staples Drown.

W. Staples Drown died in Providence, Sept. 24. He was born in 1856 in Dorchester, Mass., and became a pupil of J. Appleton Brown, and was chiefly a landscape painter.

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